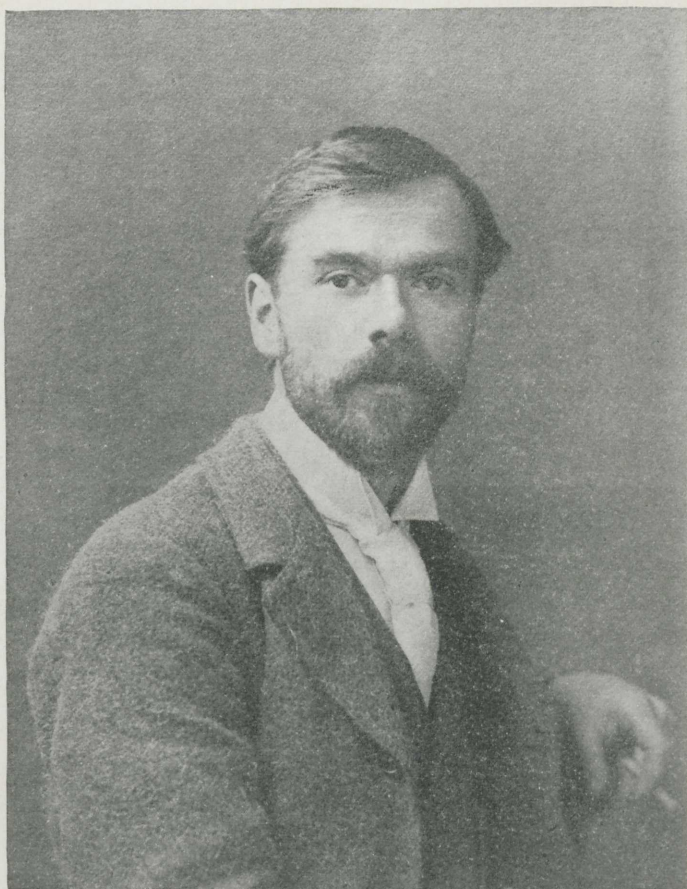


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JOHN  
NOBLE  
BARLOW  
R.B.A.

REPRESENTED  
IN AMERICA BY  
TILDEN-THURBER CO.  
PROVIDENCE, R. I.



Yours sincerely  
J. Noble Barton

# Fifth Avenue Art Galleries

366 and 368 Fifth Avenue  
Between Thirty-Fourth and Thirty-Fifth Streets

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## Catalogue of PAINTINGS

By  
JOHN NOBLE BARLOW, R. B. A.  
OF ST. IVES, CORNWALL,  
ENGLAND

To be sold at Auction on  
Thursday and Friday Evenings  
March 2 and 3, At 8 o'clock

On view from Saturday, Feb. 25, to evening of sale

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JAMES P. SILO, Auctioneer

1899



## CONDITIONS OF SALE

1. The highest bidder to be the buyer, and if any dispute arises between two or more bidders, the lot so in dispute shall be immediately put up again and re-sold.

2. The purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the purchase-money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase-money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which, the undersigned will not hold himself responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.

4. The sale of any article is not to be set aside on account of any error in the description, or imperfection, and no warranty whatever is made. All articles are exposed for public exhibition one or more days, and are sold as they are, without recourse.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchase, no lot can, on any account, be removed during the sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such re-sale, if he thinks fit.

JAMES P. <sup>3</sup>/<sub>4</sub> SILO, Auctioneer.

## JOHN NOBLE BARLOW, R. B. A.

**A**LTHOUGH a native and a resident of England, Mr. Barlow's present success as an artist is undoubtedly due in a large degree to the substantial encouragement he received while living temporarily in this country some fifteen years ago.

Born in Manchester, England, in 1861, and educated in the public schools, his limited means gave him but slight opportunity to develop the talent he displayed in early boyhood. On coming to America in 1882, he found occupation in Providence, R. I., and painted in his spare hours. His pictures were so much admired, that he was induced to hold an exhibition. Its success was most gratifying, and the resulting proceeds enabled him to go abroad to perfect himself for his long cherished profession. He studied in Paris under M. Boulanger and M. Lefebvre and in 1889 his pictures were shown in the Salon. Three years later two paintings, "Morning After Rain" and "A Quiet Shore" were hung in the Royal Academy, receiving much favorable comment from critics and the press.

Since 1894 his pictures have had the distinguished honor of being hung on the line in the



annual exhibitions at the Royal Academy, the Royal Society of British Arts, and the New Gallery in Regent Street, London. Among the canvasses that have been shown are "St. Ives," "At Wareham," "Cloudy June," "On the Frome," "Late Afternoon," "Midsummer Morning," "Cornwall and Devon," "Moonrise." In 1896, two paintings "A Misty Evening" and "Morning After Rain" were hung in the National Academy, New York.

As a colorist and a painter of Nature in her most delightful moods, Mr. Barlow ranks with contemporary artists in England and on the Continent.

He is a sympathetic and masterly interpreter of summer effects, of showery skies and subtle mists after the rain, of the rich warm tones that o'erspread sky and landscape at sunset, and of the deepening afterglow, with the changing silvery atmosphere of the rising moon.

Mr. Barlow is a member of the Royal Society of British Artists, and resides at St. Ives, Cornwall, England.

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This is the first important sale in America of Mr. Barlow's work. Since his return to England a few paintings have been offered for sale.

## CATALOGUE

Thursday Evening, March 2

1.	Sunset, Oaklawn,	14 x 20
2.	Near Rijsoord, Holland,	14 x 21
3.	Hampshire Meadows,	12 x 14
4.	After the Shower,	22 x 29
5.	Scarboro' Marshes, Maine,	36 x 60
6.	Early Spring,	15 x 22
7.	In the Bay, Arran,	16 x 24
8.	Road through the Woods,	12 x 18
9.	Afternoon at Coweset,	12 x 20
10.	A Bright Morning,	12 x 15
11.	At Camp Ellis, Maine,	10 x 16
12.	Summer Evening, St. Ives,	24 x 32
13.	Porthminster Beach,	13 x 20
14.	Edge of the Woods,	12 x 16
15.	November Tints, Cornwall,	12 x 17
16.	A Riverside Farm, Holland,	10 x 11
17.	The New Field,	12 x 16
18.	Afternoon, St. Ives Inlet,	50 x 60
19.	Moonlight on the Bay,	12 x 20
20.	On Porthmear Beach,	14 x 18
21.	Hay-Making,	10 x 16
22.	Evening, November,	29 x 49
23.	August Morning,	13 x 24
24.	Green Fields,	10 x 14
25.	The Beacon, Auvers, France,	24 x 35
26.	On the Coast of Cornwall,	12 x 16
27.	Sun Tints,	35 x 60

Thursday Evening, March 2 — *Continued.*

28.	Ebb Tide,	11 x 15
29.	Bright Weather,	12 x 16
30.	Twilight in Holland,	22 x 30
31.	Sunset Near St. Ives,	12 x 16
32.	Summer Morning,	12 x 14
33.	A Highland Road, Drummidoon,	12 x 16
34.	The Plowman,	18 x 32
35.	Sunset,	36 x 60
36.	Winter, Harbor of St. Ives,	24 x 32
37.	The Gathering Storm,	14 x 18
38.	Gray Day, St. Ives,	12 x 20
39.	Sunshine and Shadow,	12 x 19
40.	Winter Morning,	15 x 27
41.	Moonrise,	13 x 18
42.	Road through the Meadow,	10 x 14
43.	A Misty Morning,	24 x 36
44.	The Birches,	12 x 18
45.	Shores of Arran,	12 x 14
46.	Green Meadows, Hants, England,	50 x 60
47.	Early June, Arran,	9 x 17
48.	Old Mill at Grez, France,	13 x 20
49.	Scarboro' Flats, Maine,	12 x 23
50.	Morning on the Plain,	13 x 17
51.	Isle of Arran, Scotland,	12 x 20
52.	Moonrise, Eastern Shore,	12 x 14
53.	Golden Autumn,	21 x 10
54.	Street in Auvers,	12 x 16
55.	At Brodick, Isle of Arran,	12 x 18
56.	By the River,	9 x 10



Thursday Evening, March 2 — *Continued*

57. A Quiet Shore,	36 x 60
58. Sunset, Porthminster,	15 x 20
59. Hayle from Lelant,	16 x 24
60. Summer Afternoon,	10 x 12
61. Twilight, Auvers,	36 x 24
62. A Windy Day at Grez,	15 x 22
63. Early Morning, Lelant,	10 x 13
64. Evening,	14 x 20
65. Night,	10 x 15
66. Morning, Early Spring,	10 x 19
67. Afternoon, Lelant,	12 x 14
68. A Beautiful Night, Holland,	36 x 59
69. Before the Storm,	12 x 16
70. Deep Shadows, Wareham,	13 x 17
71. The Surf, St. Ives Bay,	12 x 15
72. A Garden Corner,	10 x 14
73. October Morning,	23 x 31
74. Grazing by the Wayside,	14 x 18
75. On the Waal,	11 x 18
76. Mirrored Clouds, Lelant,	25 x 30
77. Twilight,	14 x 20
78. Breezy Day,	10 x 13
79. Moonrise, Scarboro', Maine,	12 x 18
80. At Grez,	9 x 12
81. Winter at Oaklawn,	12 x 20

## CATALOGUE

Friday Evening, March 3

82.	The Gloaming, Oaklawn	18 x 13
83.	Golden Autumn,	36 x 60
84.	Before the Storm, Arran,	15 x 22
85.	Moonrise, St. Erth,	12 x 20
86.	On the Waal River,	10 x 16
87.	A Thirsty Flock,	24 x 36
88.	A Snug Harbor,	13 x 15
89.	Hayle Harbor, Evening,	14 x 20
90.	The Approaching Storm,	20 x 28
91.	Dutch Mills, Rijsoord,	13 x 20
92.	Moonrise,	46 x 74
93.	Moonlight, St. Ives' Bay,	14 x 18
94.	Watching the Breakers,	16 x 18
95.	Reflected Moonlight,	24 x 42
96.	Autumn,	14 x 18
97.	Before the Shower,	16 x 24
98.	Late Twilight,	18 x 30
99.	A Dutch Garden,	10 x 14
100.	Sunset Tints	15 x 22
101.	Morning After Rain,	50 x 60
102.	The Lone Boatman,	13 x 18
103.	Over the Meadow,	12 x 20
104.	Early Sunlight,	16 x 12
105.	A Silvern Shore,	24 x 32
106.	By the Brook,	12 x 14
107.	Lingering Glow,	8 x 11
108.	The Harvest,	16 x 19

**Friday Evening, March 3** — *Continued.*

109.	Winter Afternoon, Cornwall,	50 x 60
110.	Hayle Harbor,	12 x 14
111.	Moonlit Waters,	12 x 20
112.	Neglected Door-yard,	11 x 15
113.	At the Pond,	8 x 11
114.	Threatening Clouds,	28 x 36
115.	Dutch Farm House,	10 x 15
116.	Farm House on the Waal,	9 x 12
117.	The Silent Court,	12 x 15
118.	Fertile Pastures,	10 x 16
119.	Morning at Lelant,	36 x 54
120.	Sea and Sky.	16 x 20
121.	Harbor of St. Ives,	24 x 32
122.	Old Street, St. Ives,	10 x 14
123.	Holland Twilight,	8 x 14
124.	Soft Lights,	21 x 36
125.	Wheat Fields,	12 x 16
126.	Corn Mill, Holland,	8 x 11
127.	A Quiet Street, Auvers,	13 x 11
128.	Midwinter,	12 x 18
129.	Evening Glow,	36 x 60
130.	A Home by the River,	8 x 11
131.	Broccoli Field,	10 x 14
132.	Almost Home,	11 x 16
133.	At the Shrine,	11 x 12
134.	A Moorland Home,	28 x 36
135.	Garden Visitors,	10 x 14
136.	Dutch Landmark,	9 x 12
137.	A Shady Knoll,	10 x 14



Friday Evening, March 3—*Continued.*

138.	After the Shower,	54 x 75
139.	House-Boat on the Oise,	8 x 12
140.	Moorland Road,	13 x 24
141.	Wind Clouds,	9 x 14
142.	Off Camp Ellis, Maine,	10 x 18
143.	Landscape,	12 x 18
144.	A Glimpse of Grez,	12 x 16
145.	Broad Acres,	10 x 14
146.	In the Woods,	7 x 11
147.	Rose Tints,	12 x 16
148.	Sunshine,	10 x 14
149.	Hillside Grove,	24 x 36
150.	Through the Gateway,	25 x 29
151.	Breaking Clouds.	11 x 14
152.	A Country Home, Treylon,	9 x 12
153.	Rain,	10 x 14
154.	Storm Clouds, French Coast,	40 x 68
155.	Still Waters,	8 x 12
156.	A Pleasant Home,	10 x 13
157.	Sheltering Branches,	8 x 11
158.	Early Spring,	8 x 10
159.	Sunlit Distance,	10 x 15
160.	Harbor Lights,	24 x 36
161.	Reflections,	11 x 14
162.	Surf Rocks,	18 x 30
163.	The Meadows,	9 x 13

## THE TILDEN COLLECTION

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|------|---|---------|
| 200. | Wide Awake,<br>By Rudolf Epp, Baden                 | 24 x 32 |
| 201. | The Doctor,<br>By M. Kraus, Frankfort               | 27 x 21 |
| 202. | The Cliffs,<br>By H. N. Cady, Warren, R. I.         | 43 x 52 |
| 203. | Afternoon on the Bois,<br>By F. W. Batcheller       | 36 x 54 |
| 204. | French Wool Combers,<br>By Catherine Thurber, Paris | 34 x 43 |
| 205. | Good Neighbors,<br>By Mme. Peyrol Bonheur           | 48 x 60 |

Mme. Bonheur is a sister of Rosa Bonheur, and has achieved distinction as an animal painter. "Good Neighbors" has been exhibited in the Paris Salon, receiving much favorable comment from eminent critics.

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|------|--|-------------------|
| 206. | Beautiful Cloisonne Vase,  | Height, 60 inches |
| 207. | Spanish Cavalier,<br>By H. Schievelkamp                                | A Bronze          |
| 208. | Shinto Temple Bronze. A magnificent specimen<br>of Japanese handiwork. |                   |

## COMMENTS OF THE PRESS

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**London Globe:**— Among the best of the large pictures exhibited in the Academy, is MR. JOHN NOBLE BARLOW's "Morning after Rain," in which the dispersing mist and the suffused grey morning light are most truthfully rendered.

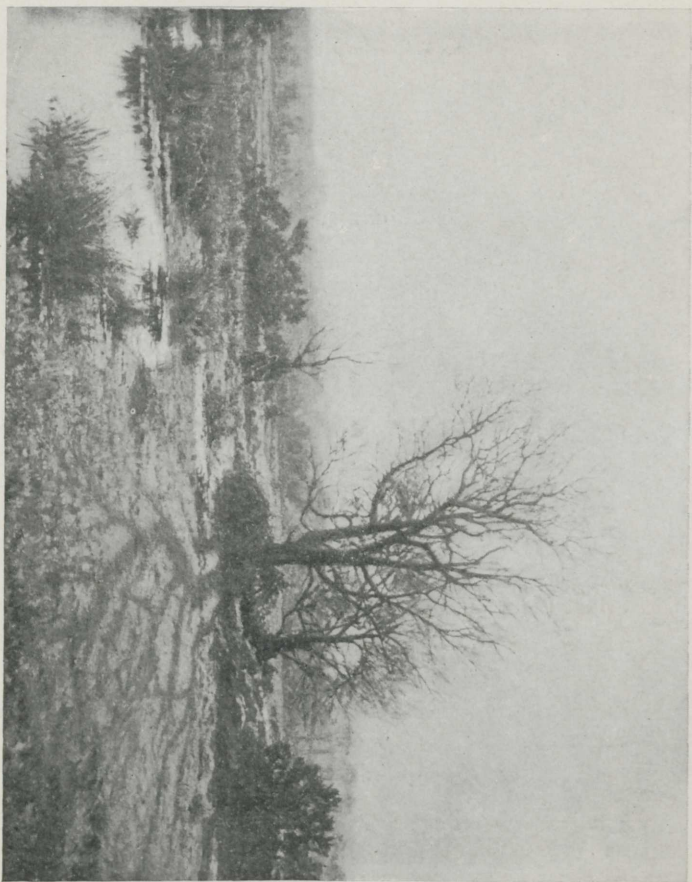
**London Advertiser:**— The artist who will be first to challenge attention is MR. J. NOBLE BARLOW, who sends, it may almost be said, two noble landscapes, "Morning after Rain" and "A Quiet Shore." Of the two, we prefer the second, which shows the artist at his best in handling the more precise lights to be found upon the sea and its strand.

The first of the two offers to view a pure landscape, upon which the damp atmosphere is very artistically handled. There is evidence, in the long and flowing grasses, of enormous and patient labour, with a keen eye for Nature in her varied moods.

**London News:**— MR. J. NOBLE BARLOW's "Morning after Rain," well deserves the prominent position awarded it in the Royal Academy. The picture is admirably put together.

**London Bazaar:**—MR. J. NOBLE BARLOW's "Morning after Rain" is remarkably good. Here the simple features of the landscape are composed with elegance and there is a delicious suggestion of rain-washed air and clear morning light. Its coherence is exact throughout, and altogether Mr. Barlow has made a deep notch in the tally-stick of true artists.





No. 109.

WINTER AFTERNOON, CORNWALL.

50 x 60.

